The LIBRARY *of* CONGRESS
Information Bulletin
Vol. 61, No. 1 January 2002

American Women: A Guide to History and Culture

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Information Bulletin

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JAMES H. BILLINGTON
Librarian of Congress

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On the Cover: *The Black Patti, Mme. M. Sissieretta Jones,* color poster by Metropolitan Print, New York, 1899. Matilda Sissieretta Joyner Jones was a notable soprano of her era, known as the "Black Patti," in reference to celebrated Italian soprano Adelina Patti. Her success helped African Americans gain acceptance as serious artists. From the reference work, *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States.*

Cover Story: A new reference guide from the Library of Congress covers the broad and varied topic of American women's history. 16

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The *Library of Congress Information Bulletin* (ISSN 0041-7904) is issued 11 times a year by the Public Affairs Office of the Library of Congress and distributed free of charge to publicly supported libraries and research institutions, academic libraries, learned societies and allied organizations in the United States. It is also available on the World Wide Web at www.loc.gov/today.

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A Poem a Day

Laureate Launches 'Poetry 180' Web Site for High Schools

By GAIL FINEBERG

U.S. Poet Laureate Billy Collins has launched a new Web site, called Poetry 180, designed to encourage the appreciation and enjoyment of poetry in America's high schools.

The site at **www.loc.gov/poetry/180** was launched Jan. 4 with 64 poems and will eventually contain the text of 180 poems (one for each day of the school year) as publishers and poets agree to Web publication of Mr. Collins's selections.

"The idea behind Poetry 180 is simple—to have a poem read each day to the student bodies of American high schools across the country," Mr. Collins said. "Hearing a poem every day, especially well-written, contemporary poems that students do not have to analyze, might convince students that poetry can be an understandable, painless and even eye-opening part of their everyday experience."

Mr. Collins begins his list of poems with one of his own (see next page), "Introduction to Poetry," which encourages the reader—and the listener—to have fun with the sounds and sense of a poem, rather than "beating it with a hose to find out what it really means."

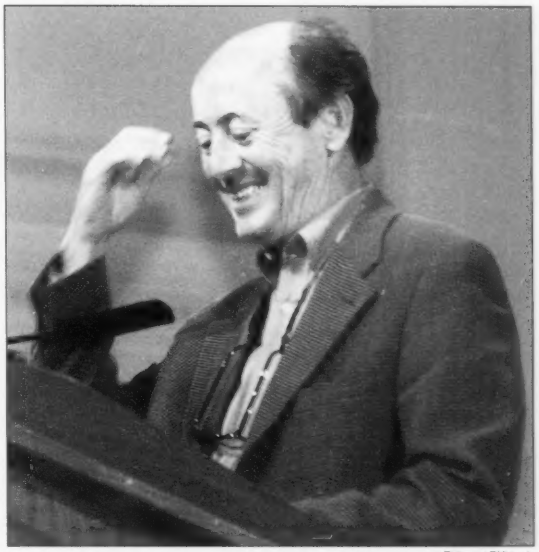
He introduces several of the poems with brief commentaries, such as "Today's poem is about trust and distrust," and "This poem is about a young factory worker."

The site includes Mr. Collins's guidance on how to read a poem aloud and guidelines for using Poetry 180. In a message "to the high school teachers of America," he urges the selection of someone to read a poem to the school each day, perhaps at the end of daily announcements over a public address system. "The program should be as democratic as possible and not the property of one group," he said, suggesting readings by students, teachers, a coach, a groundskeeper, the principal.

"The hope," writes Mr. Collins, "is that poetry will become a part of the daily life of students in addition to being a subject that is part of the school curriculum."

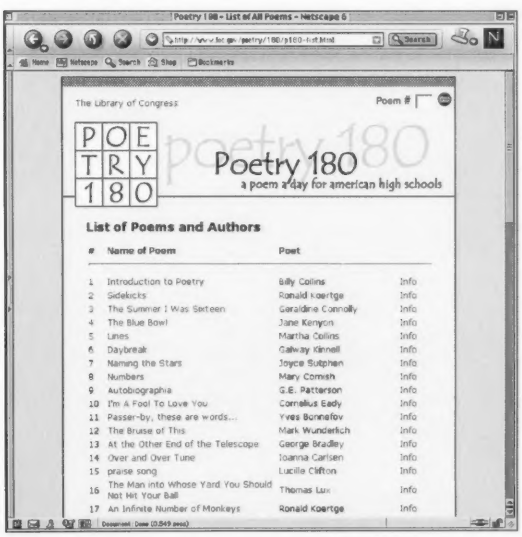
Most of the poems on the site were written by contemporary American authors and were selected with a high school audience in mind. The poems were chosen to be accessible upon first hearing, although students may wish to download them or print them out from the Web site for later reading. There is no particular order in which the poems should be presented, nor is it necessary that all schools read the same poem each day. "The poems have been chosen with high school-age students in mind, but if you feel a certain poem inappropriate," Mr. Collins writes, "skip it."

On Dec. 6, the poet laureate officially opened the Library's evening literary series with a reading of his own poems, an annual fall event that was postponed this year, from Oct. 25, because Library buildings had been closed for anthrax testing. Some 250 poetry fans, including several students, took all the seats set in the Madison Building's Montpelier Room, then stood along the walls, then waited outside in the halls while workmen slid back a wall and brought in more chairs.



Rebecca D'Angelo

Poet Laureate Billy Collins


Poetry 180 - List of All Poems - Netscape 6
The Library of Congress
Poem #
POETRY 180
Poetry 180
a poem a day for american high schools
List of Poems and Authors
Name of Poem Poet
1 Introduction to Poetry Billy Collins Info
2 Sidekicks Ronald Koertge Info
3 The Summer I Was Sixteen Geraldine Connolly Info
4 The Blue Bowl Jane Kenyon Info
5 Lines Martha Collins Info
6 Daybreak Galway Kinnell Info
7 Naming the Stars Joyce Sutphen Info
8 Numbers Mary Cornish Info
9 Autobiographia G.E. Patterson Info
10 I'm A Fool To Love You Cornelius Eady Info
11 Passer-by, these are words... Yves Bonnefoy Info
12 The Bruise of This Mark Wunderlich Info
13 At the Other End of the Telescope George Bradley Info
14 Over and Over Tune Joanna Carlsen Info
15 praise song Lucille Clifton Info
16 The Man into Whose Yard You Should Not Hit Your Ball Thomas Lux Info
17 An Infinite Number of Monkeys Ronald Koertge Info

The Poetry 180 Web site lists all poems by number, title and poet.

And still there were more people than chairs or nearby wall space to lean on, so they sat on the floor, as close as they could get to the poet at the podium.

When people were settled enough for Mr. Collins to begin, he said, "Nothing impresses me more than sheer numbers. So, I'm very glad to see all of you tonight. I think it's a tribute to the importance of poetry and the importance of the post of poet laureate, and the importance of me." People laughed.

He delivered the last line with the same straight face he maintained all evening during his wry observations, some in poetry and some in commentary about poetry, that kept the audience tittering.

Mr. Collins read one solemn poem not his own, "Keeping Quiet" by Pablo Neruda, to open the event. "It is a poem to read in a time of shakiness and it's a poem that helps," he said, alluding to the events of Sept. 11 and the aftermath.

"Now we will count to 12/and we will all keep still./For once on the face of the earth,/let's not speak in any language;/let's stop for one second and/not move our arms so much... /If we were not so single-minded/about keeping our lives moving,/and for once could do nothing,/perhaps a huge silence/could interrupt the sadness,/never understanding ourselves,/and of threatening ourselves with/death. ..."/

Then, taking a sip of water, he said, "Well, I'm going to start by reading some newer poems, and then read some older poems later. My career shows almost no sense of development whatsoever, so it's hard to tell the difference."

Leaning into the wind of laughter and toward expectant faces, he read a batch of unpublished poems, "Velocity," which takes place on a train; one with a Latin title meaning "Hail and Farewell" that he said he would call "Road Kill" if it were not for his classical education; one written for his friend in the country who had warned against leaving wooden matches where a mouse ("little brown druid") could find them and start a fire; and an elegy that made his audience laugh.

Having hooked his audience, Mr. Collins proceeded to read some of his published poems, among them "Snow Day" that begins with broadcast school closures and ends with three conspiratorial little girls hatching a plot at the edge of a snowy schoolyard; a "Sonnet" that plays with the form: "But hang on here [at the eighth line] while we make the turn/into the final six where all will be resolved. ..."; and "Forgetfulness" that describes "literary amnesia" and "other forms of slippage."

He read "Death of a Hat," which he said "swerves into something that you weren't expecting, and it really becomes a welcome destination." No one laughed after these lines, or after "Lines Lost Among the Trees." He also read "Japan," a poem about haiku, a Japanese form of 17 syllables. "I'm convinced that ... if you have a normally, socially active day, you cannot get through it without saying at least one thing that is 17 syllables long," he said, repeating a phrase he overheard between two schoolgirls on campus: "When he found out, he was, like, oh my God, and I was, like, oh my God."

After his concluding poem, "Nightclub," a meditation on Johnny Hartman's jazz ballads, he signed piles of books for poetry readers.

Billy Collins is Distinguished Professor of English at Lehman College at the City University of New York, where he has taught for the past 30 years. He is also a writer-in-residence at Sarah Lawrence College, and he has served as a Literary Lion of the New York Public Library. He lives in Somers, N.Y., with his wife, Diane, an architect.

His books of poetry include a volume of new and selected poems, *Sailing Alone Around the Room*, which was published by Random House in September; *Picnic, Lightning* (University of Pittsburgh Press, 1998); *The Art of Drowning* (1995), which was a Lenore Marshall Poetry Prize finalist; *Questions About Angels* (1991), a National Poetry Series selection by Edward Hirsch; *The Apple That Astonished Paris* (1988); *Video Poems* (1980); and *Pokerface* (1977).

His honors include fellowships from the New York Foundation for the Arts, the National Endowment for the Arts and the Guggenheim Foundation. He has also been awarded the Oscar Blumenthal Prize, the Bess Hokin Prize, the Frederick Bock Prize and the Levinson Prize, all awarded by *Poetry* magazine. ◆

Ms. Fineberg is editor of The Gazette, *the Library's staff newsletter.*

Introduction to Poetry

Billy Collins

I ask them to take a poem
and hold it up to the light
like a color slide

or press an ear against its hive.

I say drop a mouse into a poem
and watch him probe his way out,

or walk inside the poem's room
and feel the walls for a light switch.

I want them to waterski
across the surface of a poem
waving at the author's name on the shore.

But all they want to do
is tie the poem to a chair with rope
and torture a confession out of it.

They begin beating it with a hose
to find out what it really means.

from *The Apple that Astonished Paris*, 1996
University of Arkansas Press, Fayetteville, Ark.
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Keepers of the Flame

Olympic Torch Comes to the Library of Congress

Heroes of the Pentagon rescue effort following the Sept. 11 attack, athletes, teachers and other Washingtonians selected to relay the Olympic flame over Capitol Hill gathered in the Library's Madison Hall on Dec. 21 to receive instructions.

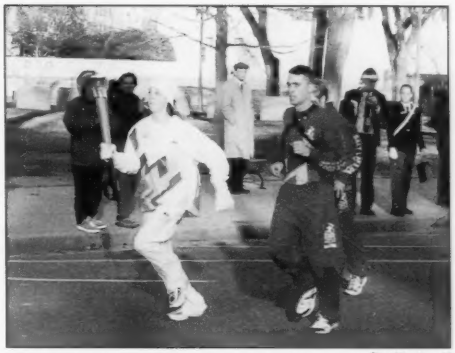
"You are all here because you have been an inspiration to someone at your workplace or in your family," Alicia Keller told the 14 white-suited individuals waiting to receive and pass along the flame on its way to Salt Lake City for the Winter Olympics. She explained the symbolism of the torch, one example of which is "Light the Fire Within."

Among the torch bearers was Issaac Hoopii, a Pentagon police officer who returned to the burning Pentagon building several times to guide victims out to safety. "Come to my voice," he told people lost in flames and debris.

Another was Francis Slakey, 38, a Georgetown University physics professor who said he thought his May 2000 ascent of Mount Everest inspired his niece to recommend him. Mr. Slakey and his party carried a half ton of litter, including 700 spent oxygen bottles, off the mountain. He has conquered all but one of the world's highest summits.

"I am a big fan of the Library of Congress," Bishop McNamara High School English teacher Beth Blaufuss told the Librarian. She said the Library was her "hangout" while she researched and wrote some short stories.

William Bill, president of the United Negro College Fund and a Philadelphia high school runner during the '70s, said he, like most young athletes, had dreamed of going to the Olympics. "When someone asked me recently if I would like to carry the torch, I said, 'This is close enough.'"



Glen Krankowski

One of the Olympic torch-bearers runs past the Library.

"We are honored to see so much vigor and vitality in this time of sadness," Dr. Billington told the group during his welcome. "Don't forget the world of knowledge and the Library's flame that burns for that," he said, gesturing toward the Jefferson Building's torch. "We wish you Godspeed." ◆

NLS and Mystic Seaport Collaborate on Accessibility

The National Library Service for the Blind and Physically Handicapped and Mystic Seaport, the Museum of America and the Sea, in Mystic, Conn., recently announced a group of accessibility initiatives for America's blind and physically handicapped individuals. Among the projects:

- to conceive, develop and publish a nautical alphabet book in large print, braille and tactile formats;
- issue a digital audio version of an existing Mystic Seaport cookbook for the NLS digital audio development program and for Mystic Seaport's Internet Web site;
- provide analog audio versions of Mystic Seaport books for blind individuals and for sale by Mystic Seaport to the general public;
- provide English, German, French, Italian and Spanish audio and braille versions of the Mystic Seaport general handout for museum visitors;
- provide information on docent and interpreter training on awareness and accommodation issues for persons with disabilities, including development of a "hands-on artifact" package for blind visitors;
- include NLS and libraries serving blind and physically handicapped individuals in Connecticut, Rhode Island and Massachusetts in the Mystic Seaport library membership program for use by visiting NLS patrons;
- develop several projects for blind children; and
- create a working relationship between the Connecticut State Library for the Blind and Physically Handicapped in Rocky Hill and Mystic Seaport in areas of mutual interest, under the coordination of NLS.

Paul O'Pecko, director of the G.W. Blunt White Library at Mystic Seaport, said, "Mystic Seaport is committed to developing awareness and extending its programs to all Americans. These joint initiatives with the Library of Congress will expand this, the Museum of America and the Sea, to a higher level of accessibility. We are pleased and honored to work with NLS on these important projects."

The Mystic Seaport project represents a continuing effort by NLS to make braille, audio, tactile and digital materials available to blind individuals in a variety of settings.

NLS Director Frank Kurt Cylke said, "NLS has made a number of efforts over the years to work with other national institutions to promulgate accessibility of these reading materials to blind individuals. NLS has worked with the

continued on page 14

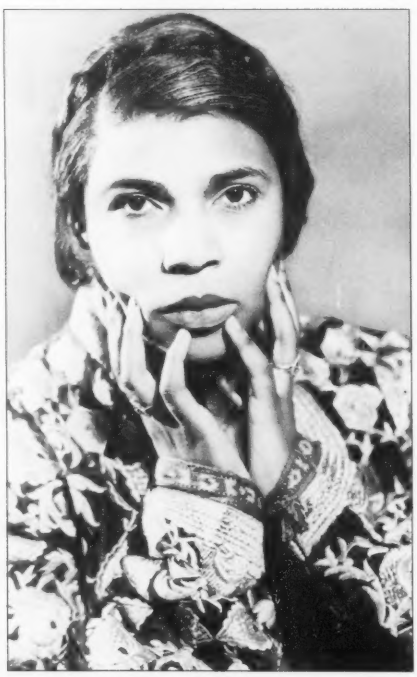
Collectible Cinema

Librarian Names 25 Films to National Registry

Librarian of Congress James H. Billington recently announced his annual selection of 25 motion pictures to be added to the National Film Registry (see list on page 7). This group of titles brings the total number of films placed on the Registry to 325.

Under the terms of the National Film Preservation Act, each year the Librarian of Congress names 25 "culturally, historically or aesthetically" significant motion pictures to the Registry. The list is designed to reflect the full breadth and diversity of America's film heritage, thus increasing public awareness of the richness of American cinema and the need for its preservation. As Dr. Billington said, "Our film heritage is America's living past. It celebrates the creativity and inventiveness of diverse communities and our nation as a whole. By preserving American films, we safeguard a significant element of our cultural history."

This year's selections span the 20th century from 1913 to 1988 and encompass films ranging from Hollywood classics to lesser-known, but still vital, works. Among films named this year: "All the King's Men," Robert Rossen's stunning political drama based on Robert Penn Warren's novel; "Cologne," a home movie doubling as an illuminating and fascinating social documentary of a 1930s Minnesota town; "House in the Middle," a not-to-be-missed, 1950s-era civil defense film showing that neatness and cleanliness equal survival in the nuclear age; "Jaws," the landmark horror film that created the phenomenon known as the "summer movie"; "Manhattan," Woody Allen's loving, bittersweet paean to the Big Apple and New Yorkers; "Marian Anderson at the Lincoln Memorial," a documentary record of the pivotal cultural event in which a major American artist turned a racial snub into an electrifying display of what America should mean; "Planet of the Apes," a brilliant allegory combining futuristic pulp science fiction with contemporary social commentary; "Stormy Weather," showcasing a once-in-a-lifetime cast of famed African American performers; and "The Tell-Tale Heart," a stylish Dali-esque adaptation of the Edgar Allan Poe short story, fusing the UPA Studio's unique animation with James Mason's feverishly chilling narration.



The new 25 (clockwise from top) include John Belushi as Bluto in "National Lampoon's Animal House" (1978); Lois Wilson (in the title role) with Dwight Burton in "Miss Lulu Bett" (1921); and Marian Anderson's 1938 performance at the Lincoln Memorial.

The Librarian chose this year's titles after evaluating nearly a thousand titles nominated by the public and following intensive discussions, both with the distinguished members and alternates of his advisory body, the National Film Preservation Board, whom the Librarian consults both on Registry film selection and national film preservation policy, and the Library's own Motion Picture Division staff.

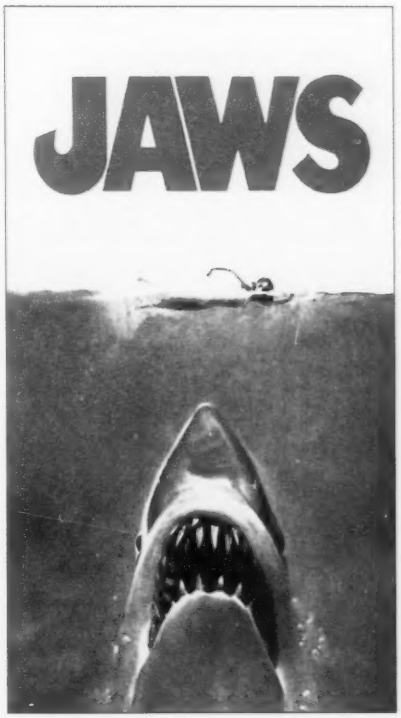
Films Selected to the National Film Registry — Library of Congress 2001

"Abbott and Costello Meet Frankenstein" (1948)
"All That Jazz" (1979)
"All the King's Men" (1949)
"America, America" (1963)
"Cologne: From the Diary of Ray and Esther" (1939)
"Evidence of the Film" (1913)
"Hoosiers" (1986)
"The House in the Middle" (1954)
"It" (1927)
"Jam Session" (1942)
"Jaws" (1975)
"Manhattan" (1979)
"Marian Anderson: The Lincoln Memorial Concert" (1939)
"Memphis Belle" (1944)
"The Miracle of Morgan's Creek" (1944)
"Miss Lulu Bett" (1921)
"National Lampoon's Animal House" (1978)
"Planet of the Apes" (1968)
"Rose Hobart" (1936)
"Serene Velocity" (1970)
"The Sound of Music" (1965)
"Stormy Weather" (1943)
"The Tell-Tale Heart" (1953)
"The Thin Blue Line" (1988)
"The Thing from Another World" (1951)

Dr. Billington noted that "the films we choose are not necessarily either the 'best' American films ever made or the most famous. But they are films that continue to have cultural, historical or aesthetic significance—and in many cases represent countless other films also deserving of recognition. The selection of a film, I stress, is not an endorsement of its ideology or content, but rather a recognition of the film's importance to American film and cultural history and to history in general.

"Taken together, the 325 films in the National Film Registry represent a stunning range of American filmmaking—including Hollywood features, documentaries, avant-garde and amateur productions, films of regional interest, ethnic, animated and short film subjects—all deserving recognition, preservation and access by future generations. As we begin this new millennium, the Registry stands among the finest summations of American cinema's wondrous first century," said Dr. Billington.

This key component of American cultural history, however, remains a legacy with much already lost or in peril. Dr. Billington added: "In spite of the heroic efforts of archives, the motion picture industry and others, America's film heritage, by any measure, is an endangered species. Fifty percent of the films produced before 1950 and at least 90 percent made before 1920 have disappeared forever. Sadly, our enthusiasm for watching films has proved far greater than our commitment to preserving them. And, ominously, more films are lost each year—through the ravages of nitrate deterioration, color-fading and the recently discovered 'vinegar syndrome,' which threatens the acetate-based [safety] film stock on which the vast majority of motion pictures, past and present, have been reproduced."



Bud Abbott, Lou Costello and Bruce the shark all made the cut for this year's National Film Registry.

For each title named to the Registry, the Library of Congress works to ensure that the film is preserved for all time, either through the Library's massive motion picture preservation program at Dayton, Ohio, or through collaborative ventures with other archives, motion picture studios and independent filmmakers. The Library of Congress contains the largest collections of film and television in the world, from the earliest surviving copyrighted motion picture to the latest feature releases.

For more information, consult the National Film Preservation Board Web site: **www.loc.gov/film**. ◆

Doing *Justice*

Roger Reynolds's Justice *Premieres in Great Hall*

By ROBIN RAUSCH

The sonorous spaces of the Thomas Jefferson Building's Great Hall have been used for performances before, but composer Roger Reynolds's new operatic work, *Justice*, marks the first time a piece has been written that features the reverberant acoustics of the Great Hall as an integral part of the work.

Mr. Reynolds discovered the Great Hall several years ago while visiting the Library of Congress Music Division to discuss the Library's acquisition of his papers. Music Division Chief Jon Newsom took him on a tour. "When we entered the incomparable, vaulted space of the Thomas Jefferson Building's Great Hall," the composer wrote, "I was stunned and exhilarated. I knew immediately that I wanted to make music for and in this space." The result was *Justice*, commissioned for the celebration of the Library's Bicentennial in 2000, by the Julian E. Berla and Freda Hauptman Berla Fund in the Library of Congress, with additional support from the 2nd Theatre Olympics in Japan. The world premiere of the fully staged work, funded by the William and Flora Hewlett Foundation, took place on Nov. 30 and was repeated Dec. 1.

Written for actress, soprano, percussionist, multichannel computer sound and real-time surround sound, *Justice* is based on the Greek tragedy of Clytemnestra and Agamemnon. The text was adapted by the composer from Aeschylus and Euripides. All three performers—actress, soprano, and percussionist—portray aspects of Clytemnestra's character as she contemplates her husband's return from the Trojan War and his subsequent death at her hand in retribution for the death of their daughter, Iphigenia. The computer sound uses pre-processed sounds as well as instruments and voices and takes on the role of both Agamemnon and the Greek chorus at various times. It is heard through an eight-channel speaker system, with six speakers surrounding the main floor audience and four more facing into the cavernous spaces of the second-tier galleries. The three performers are also individually miked, allowing an independent real-time "spatialization" of the sounds they make as they perform. Creating this sonic environment requires a three-man tech crew—each one a performer in his own right. The total effect, combined with the natural reverberation inherent in the Great Hall, is otherworldly. The sound appears to be pulled from the performers and bounced around the main floor before spiraling upward and disappearing high above. It draws the audience into the drama. As Clytemnestra sits at the foot of the Great Hall's grand marble staircase and then ascends it, we are there in the palace with her.

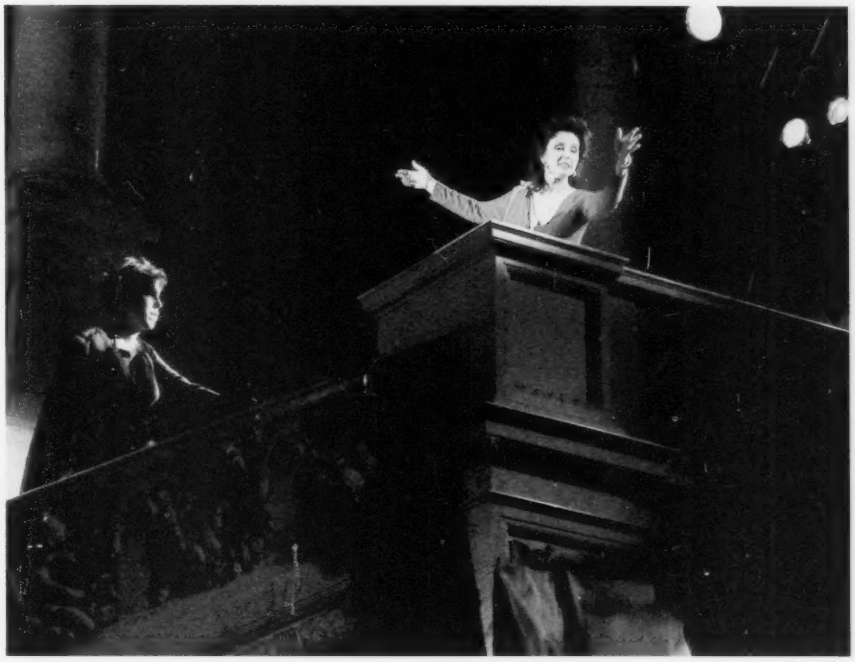
The challenges of producing such a work are formidable. Musical Adviser Harvey Sollberger noted in particular the difficulty of directing performers from such diverse worlds as theater, music and computers. It was necessary to find a common language that would have meaning across the three disciplines. Rehearsals proved to be problematic too. The Great

Larica Perry

Soprano Carmen Pelton (left) and actress Donnah Welby portray different aspects of Clytemnestra's character in the premiere of Roger Reynolds's *Justice*.

Hall is a public space and provides access to several of the Library's reading rooms. Rehearsals could not begin until after the building closed and the set had to be broken down each night. The cast and crew worked until well after midnight on the nights preceding the opening.

Premiering a new work can be risky for a performer. This production of Justice was fortunate to have an outstanding cast, many of whom are known and respected for their work with new repertoire. Soprano Carmen Pelton is recognized for her interpretations of contemporary music and recently premiered Mark Adamo's *Cantate Domino* and Augusta Read Thomas's *Ring Out, Wild Bells, to the Wild Sky.* Actress Donnah Welby's previous roles as a member of Off-Broadway's Pearl Theatre Company include Clytemnestra in *Electra* and Andromache in *The Trojan Women.* And percussionist Steven Schick, a former director of the prestigious percussion program at the Darmstadt Ferienkurse für Neue Musik in Darmstadt, Germany, is a champion of contemporary percussion music as both a teacher and a performer. Tech crew members Peter Otto, audio systems and software designer; Josef Kucera, chief audio engineer; and Ralph Pitt, associate audio engineer, are colleagues of Mr. Reynolds at the University of California at San Diego. All have worked on previous projects with the composer. The production was directed by Henry Fonte, who has spent most of his career as an actor, playwright and director developing and promoting new work.



Larica Perry

At the top of the Great Hall's marble staircase, Clytemnestra (Donnah Welby) proclaims the death of Agamemnon as Carmen Pelton looks on.

Roger Reynolds has been the recipient of numerous honors and awards, including a Pulitzer Prize in 1989 for his string orchestra composition *Whispers Out of Time.* In 1972 he founded the Center for Music Experiment (now the Center for Research in Computing and the Arts) at the University of California at San Diego, where he is currently a professor of music. Highly respected as a teacher, he has conducted master classes around the world and held visiting appointments at the University of Illinois, Yale University, Amherst College and the City University of New York. His works have been featured at many international festivals and he counts among his commissions those from Lincoln Center, the BBC, the Los Angeles and Philadelphia orchestras, the British Arts Council, Radio France and Ircam.

Mr. Reynolds's early interest in the spatial dimension of music led to his involvement with computer technology and has become a hallmark of his work. He prefers to work with natural sound that has been transformed in some way rather than with synthesized sound. The computer enables this transformation, and allows the auditory experience to be shared with an audience. He acknowledges that when he composes for a certain space, the work is not intended to be site specific. The re-creation of the piece is possible by means of a separate technical score that describes each desired sonic effect, what it adds, and where it occurs. What the technical score does not explain is how to do it. Mr. Reynolds has purposely left out hardware and software specifications due to how quickly they become obsolete.

Justice forms a part of the composer's *The Red Act Project,* a series of works based on the Agamemnon tragedies that will result in a full-length theatrical work, *The Red Act.* The first piece to come out of the project is *The Red Act Arias,* which premiered in 1997 at the BBC Proms Festival. Mr. Reynolds is at work on the next phase, *Illusion,* which he considers the complement of *Justice.* It will focus on the relationship between Agamemnon, Iphigenia and the prophetess Cassandra.

This production of *Justice* was videotaped for rebroadcast on the Web as part of the "I Hear America Singing" initiative, which will be available on the Library's Web site in 2002. Through the use of binaural encoding, the multichannel audio will enable listeners to hear the spatial relations of the sound. It will be downloadable as a DVD 5.1 surround sound audio file. According to Music Division Chief Jon Newsom, this is the first time this technology will be available on the Web, which is not known for high fidelity audio. ◆

Ms. Rausch, a specialist in the Music Division, is working on detail in the Public Affairs Office as part of the Leadership Development Program.

Expanding Frontiers

New Collections from Russia and Alaska Added

By JOHN VAN OUDENAREN

A set of Imperial Russian playing cards from the early 1800s, an album of lithographs by French artists who circled the globe on the Russian naval ship Seniavin in 1826-29, an album of watercolors created by the artist and writer N. N. Kazarin and presented to the future Czar Nicholas I in 1891 and rare books on various topics relating to Siberian culture and history were among the collections recently added to the Library's "Meeting of Frontiers" Web site at **frontiers.loc.gov**.

These collections were contributed by the Russian State Library in Moscow and the National Library of Russia in St. Petersburg, where scanning operations have been under way since May 2000. Another project partner, the Elmer E. Rasmuson Library at the University of Alaska Fairbanks, contributed illustrated modules about native peoples in Alaska; the Alaska fur trade and exploration and science in the North Pacific; and 82 rare maps of the North Pacific, completing a collection of 188 maps relating to the exploration of the region. The new online materials also include an expanded bibliography of readings relating to the American and Russian frontiers and the papers from a scholarly conference dedicated to the history of Russian America that the Library of Congress co-sponsored in May 2001 at the University of Alaska Fairbanks.

"Meeting of Frontiers" is a congressionally funded Library of Congress project to create a digital library that chronicles the parallel experiences of the United States and Russia in exploring, developing and settling their frontiers and the meeting of those frontiers in the Pacific Northwest and Alaska. The site was unveiled in December 1999 and has been expanded four times with the addition of new collections from the Library of Congress and partner institutions in Russia and the United States. The site is bilingual, in Russian and English, and is intended for use in U.S. and Russian schools and libraries and by the general public in both countries.

A gift of the artist to the future Czar Nicholas II, this watercolor shows Cossacks building a fort in Siberia.

With the latest update, "Meeting of Frontiers" includes more than 4,000 items, comprising some 100,000 images. The latest collections added to the site are striking for their rarity, the variety of subject matters that they cover and for their visual appeal. The Kazarin watercolors from the Russian State Library, for example, depict the history of the Cossacks east of the Urals, beginning with the legendary Ermak's victory over Khan Kuchum in 1582. The voyage of the *Seniavin* was one of 40 Russian round-the-world expeditions in the 19th century. These circumnavigations had scientific as well as commercial and political importance, and trained artists often were sent along to illustrate the peoples and scenery encountered on the journey. The *Seniavin* lithographs from the National Library of Russia include scenes from Alaska, Kamchatka, the Philippines and the Caroline Islands.

The Imperial Russian playing-card collection from the National Library of Russia reflects the passion for card-playing in 19th century Russian aristocratic society and is among the most unusual collections on the "Meeting of Frontiers" site. The back side of each card has a map depicting a region or territory of Imperial Russia, including at the time the Grand Duchy of Finland and Congress Poland. The front of each card shows the local costume and coat of arms of the corresponding region. Present-day Alaska is labeled as "Russian dominions in America" on the card for Chukotka, the Russian province just across the Bering Strait.

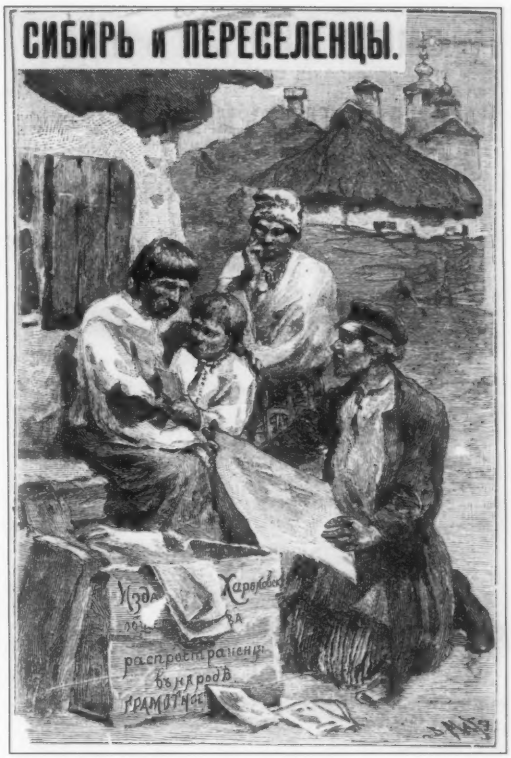
Under agreements concluded with the Russian State Library and National Library of Russia in 1999, the Library of Congress is lending high-resolution

This playing card from the early 19th century depicts the largely unexplored Chukotka Territory, Russian America (Alaska) and Canada.

scanning equipment to these institutions for use in digitizing rare maps, lithographs, photographs, prints, books and sheet music from their vast collections for inclusion in the project. Russian curators identify collections that illustrate key themes from Siberian and Alaskan history. These collections then are scanned by Russian technicians and sent to the Library of Congress for incorporation into the site.

"Meeting of Frontiers" also will include collections relating to Siberian and Alaskan history that are housed in libraries, archives and museums in provincial cites in Siberia. Under a cooperative agreement between the Library of Congress and the Open Society Institute-Russia that was signed by Librarian of Congress James H. Billington and OSI-Russia President Yekaterina Genieva in August 2001, OSI organized a competition in Western Siberia for institutions interested in having some of their rarest and most interesting collections digitized for inclusion on the site. OSI and the Library of Congress then established a mobile scanning team, headquartered in Novosibirsk, that traveled to institutions in Novosibirsk, Tomsk, Omsk and Barnaul to scan the winners of the OSI grants competition. In this way, the project is providing free online access to a virtual library of collections, the originals of which are dispersed in remote locations that few Russians and even fewer Americans will ever have the opportunity to visit.

In 2002, scanning activities are being expanded to Eastern Siberia, notably the cities of Irkutsk and Krasnoiarsk. Under an agreement signed with the State and University Library of Lower Saxony in Göttingen, Germany, the Library of Congress also will receive for inclusion in the Web site images from the famous Asch collection in Göttingen. Baron Georg Thomas von Asch, a German doctor who served in the Russian army as a medical officer in the late 18th century, assembled a large and rare collection of books, manuscripts, maps, medals and coins, mainly pertaining to Siberia, that helped form the basis for Russian and Siberian studies in Germany. The partnership with Göttingen, which is funded by a grant to Göttingen by the German Society for Research, is the first in "Meeting of Frontiers" with a library or archive outside Russia and the United States.



Siberia and Its Settlers **is a handbook for prospective Russian colonists published in Kharkov (present-day Ukraine) in 1892.**

Since its inception, the "Meeting of Frontiers" project has drawn on the contributions of American and Russian historians who have helped to identify collections of primary materials relating to the American West and the Russian East for inclusion in the site and who have written the introductory narratives, timelines and captions that introduce these collections to the public. The purpose of the May 2001 conference was to bring together scholars, librarians and educators to discuss future directions for the project. Co-sponsored by the University of Alaska, OSI-Russia and the Siberian Branch of the Russian Academy of Sciences, the conference focused on recent scholarship relating to the exploration and settlement of Russian America. The conference also discussed how the Internet can be used for teaching geography, history, foreign languages the natural sciences and other subjects—both in school and outside the classroom—with contributions by representatives of the Foundation for Internet Education in Moscow, the National Park Service, the Anchorage Museum of History and Art and several universities and libraries in Russia and the United States.

This lithograph depicting what is now Sitka, Alaska, was produced from drawings by artists on the Russian naval vessel *Seniavin* (1826-1829).

In his paper, Academician Nikolai N. Bolkhovitinov, of the Russian Academy of Sciences, discussed the differences between the fur trade in Siberia and Alaska and the effect that they had on the development of both regions: "The basic difference between the seagoing colonization of Russian America and the continental colonization of Siberia can be defined in two words: the sable and the *kalan* (sea otter)." In Siberia, the hunt

continued on page 15

Human Nature and the Power of Culture

Library Hosts Margaret Mead Symposium

By MARY WOLFSKILL

The events of Sept. 11 served as a point of departure for a recent Library symposium celebrating the centennial of Margaret Mead's birth (1901-1978). The Library exhibition "Margaret Mead: Human Nature and the Power of Culture" is on view in the Jefferson Building through May 31. A preview of the exhibition can also be viewed online at **www.loc.gov/exhibits/mead**.

Sponsored by the Institute for Intercultural Studies of New York, in cooperation with the Smithsonian Institution and the Library of Congress, the Dec. 3-4 symposium explored contributions of history and the behavioral sciences to the understanding of cultures. The symposium was modeled on the interdisciplinary approach used by Mead and fellow anthropologist Ruth Benedict during the 1940s, when teams of scholars were assembled to analyze the national character of the enemies and friends of the United States. The research was accomplished by viewing films, reading literature, interviewing immigrants, scanning foreign newspapers and listening to radio broadcasts from abroad, since it was often difficult to travel to foreign countries. Focusing on Sept. 11, scholars from various disciplines provided analysis of the events in relation to the methods used by Mead in her national character studies.

Prosser Gifford, director of Scholarly Programs at the Library of Congress, welcomed the participants and guests, along with Wilton S. Dillon, senior scholar emeritus at the Smithsonian Institution and convener of the symposium, and Mary Catherine Bateson, daughter of Margaret Mead, who served as symposium chair. Ms. Bateson, the Clarence J. Robinson Professor of Anthropology and English at George Mason University, is also president of the Institute for Intercultural Studies, an organization founded by Mead to, in her words, advance "knowledge of the various peoples and nations of the world, with special attention to those peoples and those aspects of their life which are likely to affect intercultural and international relations."

The significance of a centennial honoring her mother became more apparent when Ms. Bateson realized that there were key themes in her mother's life and work that are important in a post-Sept. 11 world. Margaret Mead was one of the first to point out that ethnographic or ethnological knowledge—the description of people's profoundly different levels of development—could be a source for self-examination of contemporary culture.

Wilton Dillon reflected on the legacy of James Smithson, founder of the Smithsonian Institution, who wished to increase the diffusion of knowledge among humankind. Mr. Dillon read a message to the participants from United Nations Secretary General Kofi Annan, who noted that today there is a "wide-ranging interaction between cultures." Messages of support for Margaret Mead and the symposium were also received from Kichiro Matsuura, director-general of UNESCO and Secretary of State Colin Powell.

Tim White, the evening NBC News anchor for WKYC in Cleveland, introduced his 1975 film about Margaret Mead, "Reflections," which was screened for the participants. The film was part of a series aimed at explaining American culture to people of other countries through interviews with such notables as George Meany, Leonard Bernstein, Samuel Eliot Morrison, John Hope Franklin, Buckminister Fuller and Mead. Mr. White told the audience that Margaret Mead was a good subject for this approach, as she had a long history of interpreting U.S. culture to people of other countries.

National Character in Peace and War

Richard Kurin, director of the Smithsonian Center for Folklife and Cultural Heritage, led the first session by focusing on understanding the character of other nations and regimes, with particular attention to the people of Afghanistan, Muslims, the Taliban and the al Qaeda terrorist organization. He pointed out that Margaret Mead believed that scholars had a responsibility to use their knowledge to increase understanding among different cultures. However, he questioned whether studies of national character were still relevant in the age of globalization.

The first panelist, William Beeman, professor of cultural anthropology, linguistics and theater at Brown University, discussed Mead's deep interest in assuring that nations took advantage of the opportunity to learn from each others' cultures. Mead's book *And Keep Your Powder Dry* (New York: W. Morrow and Co., 1942) was one of the first written about American culture. Mr. Beeman asserted that Mead felt that Americans went to war to build a better world and, during World War II, she began to make preparations for a postwar in which Americans could better understand their friends and foes alike. For Mead,

war was a cultural invention and, for Americans, she saw aggression as a response that must be met with force. Her message is as true today as it was 50 years ago, he said.

Mary Catherine Bateson followed with a review of the criticism of the "study of cultures at a distance" approach practiced by some anthropologists. First, some felt the approach was invalid when the research was a collaborative effort between the government and academic researchers. However, Ms. Bateson pointed out that, during World War II, Americans were not as cynical about government as they became during the McCarthy and Vietnam War eras. She noted that national character studies are as important in peace as in war.

Second, anthropologists criticized the method because the research was not from firsthand experience. But Ms. Bateson commented that the study of any large-scale society will always be at a distance, because, unlike Mead's research in Samoa and Papua New Guinea, it is impossible to know most of the individuals.

Third, statistical surveys should be viewed only as an alternative research method because they do not provide the diversity that helps frame issues.

A fourth criticism was that anthropologists considered the focus on child rearing practices to be trivial. But Ms. Bateson said that the only way to understand fully how choices are made is to understand a person's upbringing.

Alan Henrikson, director of the Fletcher Roundtable on a New World Order at the Fletcher School of Law and Diplomacy of Tufts University, emphasized the need for the "one-world culture" of which Mead spoke. Looking at Japanese-American relations in World War II, Mr. Henrikson said that Americans thought the Japanese were incapable of attacking Pearl Harbor and the Japanese thought Americans were incapable of fighting back.

Similarly, Mr. Henrikson remarked that Americans could not imagine the mentality of the suicide attackers nor the intensity of the hatred against the United States. He said that the study of culture at a distance and the practice of diplomacy are one and the same.

Michale Mandelbaum, Christian A. Herter Professor and director of American foreign policy at the Paul H. Nitze School of Advanced International Studies at Johns Hopkins University, looked at the relationship between war and culture. All wars have motives and methods, he said, that are culturally determined and must be described in cultural terms. In the present war, he pointed to the great cultural differences between the wealthy, high-tech United States and the poor, low-tech Taliban government and al Qaeda network. The war is considered just by American standards because it is in response to an attack and injuries to noncombatants have been limited, as opposed to the enemy, which has killed innocent people intentionally.

Exotic USA

Ben Wattenberg, senior fellow at the American Enterprise Institute and moderator of the weekly PBS television program "Think Tank," chaired the second panel. The first speaker, Deborah Tannen, professor of linguistics at Georgetown University and the author of a number of books including *The Argument Culture: Moving from Debate to Dialogue* (New York: Random House, 1998) and *You Just Don't Understand: Women and Men in Conversation* (New York: Morrow, 1990), talked about the tendency in American and Western culture to approach many issues using the war metaphor as an explanation. She pointed to three major areas where this is evident.

First, there is the academic or intellectual tradition, in which the "debate " is encouraged as the best way to explore something—two people on opposing sides argue to make their point while ignoring evidence that supports the other viewpoint.

Second, Ms. Tannen looked at the adversarial nature of the American legal system, pointing out that the "fact finding" is done by a lawyer rather than by someone trying to determine the truth.

And third, the nature of public discourse in America is adversarial, according to Ms. Tannen. She used TV and radio talk shows as an example, noting that guests, including herself, are encouraged to adopt the most extreme views.

Amitai Etzioni, director of the Institute for Communitarian Policy Studies at George Washington University and founder of a developing communitarian movement, talked about his association with Margaret Mead and the organization he founded, the Gradualist Way to Peace, which grew out of conversations with her. Referring to the events of Sept. 11, Mr. Etzioni reflected on the makeup of religious groups. He believes religions often have two branches, one loving and one violent.

Panelist Hervé Varenne, professor of education and chairman of the Department of International and Transcultural Studies at Teachers College of Columbia University, pointed out that what happens in Washington affects the world, but only a very small subgroup of the whole has a say on what happens in Washington. Therefore, Washington has a responsibility to the rest of the world.

Case Presentation: Russia

James W. Symington, attorney with O'Connor and Hannon and chairman of the Russian Leadership Program at the Library of Congress, chaired the third session. The first speaker, Sergei Alexandrovich Arutiunov, who heads the Department of Caucasian Studies at the Institute of Ethnology and Anthropology at the Russian Academy of Sciences, reflected on the ideas of Geoffrey Gorer, a close friend and collaborator of Margaret Mead, who theorized that Russian people were driven by duty, fear, guilt and shame.

Mr. Arutiunov recently wrote an introduction to the latest edition of Mead's book on Soviet Attitudes Toward Authority (New York: Berghahn Books, 2000), which was first published in 1951. He noted that some of what Mead wrote remains true today and can be seen in the strong support of the Russian people (60 percent) for President Vladimir Putin. Although many Russians are nostalgic for authoritarian rule, the rising Russian middle class is more liberal and democratic in its views.

Blair Ruble, director of the George Kennan Institute for Advanced Russian Studies at the Woodrow Wilson International Center for Scholars, talked about coming to terms with the new Russia. According to Mr. Ruble, its culture places more value on great literature than a great economy. But the changes place Putin on a slippery slope, because he wants Russia to be a European power without being a European society.

Case Presentation: Japan Since the Chrysanthemum and the Sword

Session chair Bernard K. Gordon, professor emeritus of political science at the University of New Hampshire, began the presentations by introducing Takami Kuwayama, professor of anthropology at Soka University in Tokyo. Mr. Kuwayama noted that Margaret Mead was not a prominent figure in Japan, where academics are not concerned with child rearing and personality; however, Ruth Benedict was well known because of her popular book *The Chrysanthemum and the Sword* (Boston: Houghton Mifflin Company, 1946).

The second speaker, Shinji Yamashita of the department of anthropology at the University of Tokyo, added that there has been so much change in post-World War II Japan that Benedict would not recognize the nation she described in 1946.

Daniel Metraux, chair of the department of Asian studies at Mary Baldwin College, spoke next, after sharing some of his memories of Mead, who was his godmother and lived with him and his mother, Rhoda Metraux, for many years. He observed that most of his academic work had been studying "culture at a distance," particularly his recent research on two Japanese religions, the Soka Gakkai and the Aum Shinrikyo, both of which have built up large followings outside of Japan. Mr. Metraux said there are now 2 million members of the Soka Gakkai living abroad including 1 million in Korea, and 30,000 members of the Aum Shinrikyo live in Russia alone, while there are only 10,000 living in Japan.

Mr. Arutiunov, who also participated in this panel discussion, commented that there was no extensive cultural study of Japan before *The Chrysanthemum and the Sword*, and observed that it played an important role in preparing and educating American officers for their jobs as part of an occupational force in Japan after World War II.

New Opportunities for Cultural Analysis

This last session of the day focused on Mexico, Iran and China. In introducing the panel, Chair William Beeman pointed out that the largest body of unpublished information from the Columbia University Research in Contemporary Cultures project was on China, where there are more than 1,000 interviews in the Mead Collection in the Manuscript Division. The panelists began with a discussion of Mexico with Georgette Dorn, chief of the Hispanic Division at the Library of Congress, and Ignacio Duran-Loera, director-general of the Mexican Cultural Institute and minister for cultural affairs at the Embassy of Mexico. Ms. Dorn talked about Mexico as a land of enormous diversity, with 80 languages and a combination of very old and modern cultures. Mr. Duran-Loera also stressed the diversity in Mexico and talked about various stereotypes, using as an example the perception that the people in the North work, the people in the Central region think, and the people in the South dream.

He also talked about typical American images of Mexicans drawn from films, which include the picture of the beautiful and dignified señorita, the treacherous bambinos and characters like the Cisco Kid. Mexicans, on the other hand, see Americans as naive tourists in flowery shirts holding cameras, as blond bombshells that fall into the arms of Latin lovers or as robber barons who are interested in stealing their land. Both cultures see much more homogeneity in each other than actually exists.

Ali A. Bulookbashi, director of Social Anthropology at the Cultural Research Bureau in Tehran, commented that the U.S. and Iranian cultures are at odds with each other and that more scholars such as Mead, who worked to bring cultures together, are needed. Charles W. Freeman Jr., sinologist and chairman of Projects International Inc. talked about China's view that the United States is a hegemonic power, while the U.S. perception of China is that it is a monolithic nation.

Summary from the First Day

Mary Catherine Bateson and William Beeman provided a summary of the first day of the symposium. Ms. Bateson observed that virtually every speaker had referred to nations as actors with attitudes, styles and trends. While the concepts of national character are problematic, she said they are nonetheless employed when discussing globalization. However, concepts of nations have changed. They are no longer almost universally described as internally harmonious, as Mead depicted Samoa.

Mr. Beeman looked at the themes that were discussed, such as stereotypes and uniformity vs. diversity. He said Mead opposed the kind of folk psychology that resulted in gross generalizations. She instead depended on professionals who knew how to find true regularities in a situation. Mead was looking at what causes change as a natural extension of cultural patterns such as alterations in demographics. It is possible to have change and stability at the same time, he asserted. He proclaimed that national character is not quite dead, and we are all groping with a world culture by looking at causes of conflict and the human desire for protection of one's own group. ◆

Ms. Wolfskill is head of the Library's Manuscript Reading Room and a curator of the exhibition "Margaret Mead: Human Nature and the Power of Culture." On Dec. 3, Ms. Wolfskill received a Spirit of Margaret Mead award from the Institute for Intercultural Studies of New York for "her skill and caring sensitivity in preserving and animating the Mead legacy for future generations."

Mystic
continued from page 13

National Park Service to provide tour and information guides in braille and audio formats to several of its national parks, including Shenandoah National Park. Working with Cornell University's Department of Ornithology, NLS helped develop a Birdsong Tutor on audiocassette that has become a popular book for blind individuals. And the current effort with Mystic Seaport will add to our commitment to reach out to other national institutions." ◆

Saving the Written Word

Library Awards Mass Deacidification Contract

The Library has awarded a contract to Pittsburgh-based Preservation Technologies L.P. (PTLP) that will save 1 million books and at least 5 million manuscript sheets from further acid deterioration.

This contract, the third awarded to PTLP since 1995, will permit the Library to increase preservation productivity and save increasing quantities of endangered materials over time. The contract calls for ramping up treatment during FY 2002–FY 2005 and increasing annual book deacidification from 100,000 to more than 250,000 books per year by the final year.

Congress has demonstrated continued support for the Library's plans to save millions of books and manuscripts by approving funding for this important endeavor.

As the national library and the official library for the U.S. Congress, the Library of Congress has focused its early mass deacidification efforts primarily on collections of Americana. The deterioration of acid-containing paper presents a formidable challenge, because this degradation undermines the use and long-term preservation of library collections and archival materials worldwide. The Library of Congress has provided leadership over several decades in the development and evaluation of mass deacidification processes and their application to valuable, at-risk book collections and other paper-based items to achieve economies of scale.

With strong support from Congress, the Library has worked with Preservation Technologies under two previous contracts to deacidify more than 400,000 books, using the Bookkeeper deacidification technology that was pioneered by PTLP. The Bookkeeper process exposes paper to acid-neutralizing chemicals. Using a suspension of magnesium oxide particles to neutralize the acid and leave a protective alkaline reserve, Bookkeeper halts deterioration and adds hundreds of years to the useful life of paper.

Under the new contract, the Library will continue to provide training and oversight to PTLP staff who select books for treatment; charge out, pack and ship volumes to the deacidification plant in Cranberry Township, Pa.; and then reshelve books following treatment. Library staff provide contract administration and quality control over the selection and refiling of books as well as laboratory testing to monitor the effectiveness of treatment. Library staff have also developed procedures to ensure that information about each deacidified book is captured in the holdings record in the Library's bibliographic database.

Preservation Technologies has engineered new horizontal treatment cylinders that it uses to offer deacidification services to libraries and archives for the treatment of loose manuscripts and other items in unbound formats. The Library's new contract authorizes PTLP to build and install a horizontal manuscript treater and a Bookkeeper spray booth in a Library building on Capitol Hill. This will enable the Library to treat large quantities of paper-based materials in nonbook formats, such as newspapers, manuscripts, maps, music scores, pamphlets and posters. Additional information about the Library's mass deacidification program is available on the Library's Web site at **www.loc.gov/preserv/carelc.html** or by contacting the Library's preservation projects director, Kenneth Harris, at (202) 707-1054 or by e-mail at **khar@loc.gov**. ◆

Frontiers

continued from page 11

for the sable took place in the winter, which allowed time for agricultural work in the summer. Siberian furs mainly were sent overland to Europe and traded for manufactured products. In Alaska, the hunt for the otter began in April and lasted all summer, which hindered the development of farming. Sea otter furs were particularly prized in China, where they were sent by Russian traders and exchanged for tea, silk and other goods. Although profitable at first, in the end the fur industry proved an inadequate base on which to build a sustainable Russian presence in Alaska.

In his paper, Ilya Vinkovetsky, of the Department of History at the University of California-Berkeley, discussed the impact of round-the-world voyages on Russia's thinking about the world. The Russians who traveled overland across Siberia to Alaska were often of peasant, tradesman or Cossack background—tough, resourceful, but with limited formal education. Those who traveled around the world by sea were the elite of the Russian navy, often trained in England, fluent in French and other foreign languages, and exposed to the Americas and parts of Asia on their long voyages to Alaska. These naval officers saw how British, French, Dutch and other European colonies were administered and tried to reshape Russian America in the image of a "modern" European colony.

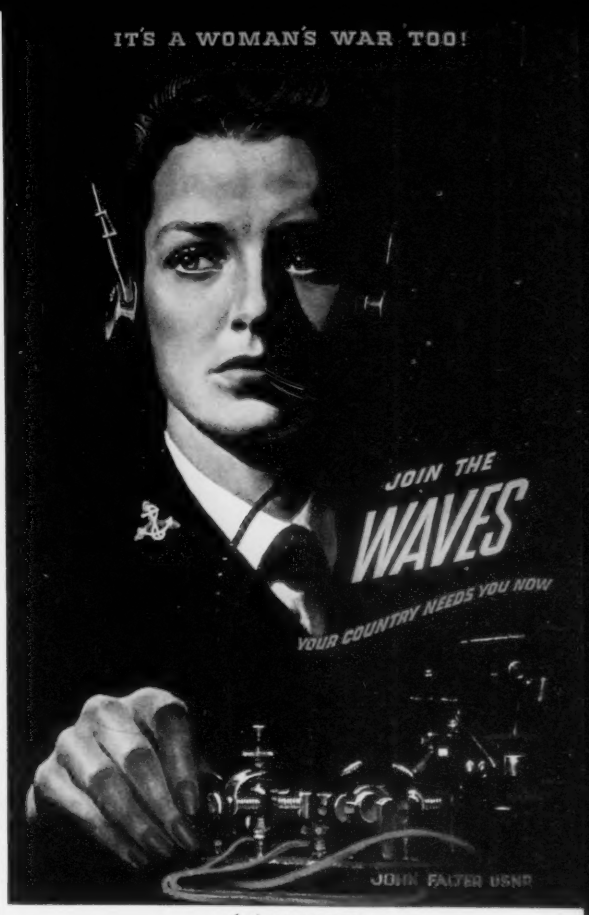
Lydia Black, professor emerita at the University of Alaska Fairbanks, presented a paper on cultural fusion between ordinary Russians and native peoples in Russian America. She demonstrated how, through the employment of guides and interpreters, intermarriage, trade and other means, Russian settlers and native peoples taught and learned from each other recipes for cooking, songs, games, dances and other aspects of everyday life.

These papers, as well as others presented to the conference, suggested many ideas for themes, topics and collections that will be explored as "Meeting of Frontiers" is expanded.

The "Meeting of Frontiers" project team includes this writer; Deborah Thomas, digital project coordinator for the Public Service Collections of the Library of Congress and technical coordinator for this project; Michael Neubert, a reference specialist in the European Division and coordinator of Russian operations; and David Nordlander, of the European Division, who is the historian and content manager. ◆

Mr. Van Oudenaren is chief of the European Division and project leader of the "Meeting of Frontiers" Web site.

Quaker Photo Service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JOHN FALTER USNR

John Philip Falter

Three different views of women and their roles in society: Harriet Tubman (opposite) ca. 1910-1911, likely photographed at her home in Auburn, N.Y.;"Miss America Gets a Permanent Wave," featuring Norma Smallwood, Miss America 1926; a different kind of wave—"It's a Women's War Too!" (1942)—encouraged women to sign up for the U.S. Navy auxiliary during World War II.

American Women

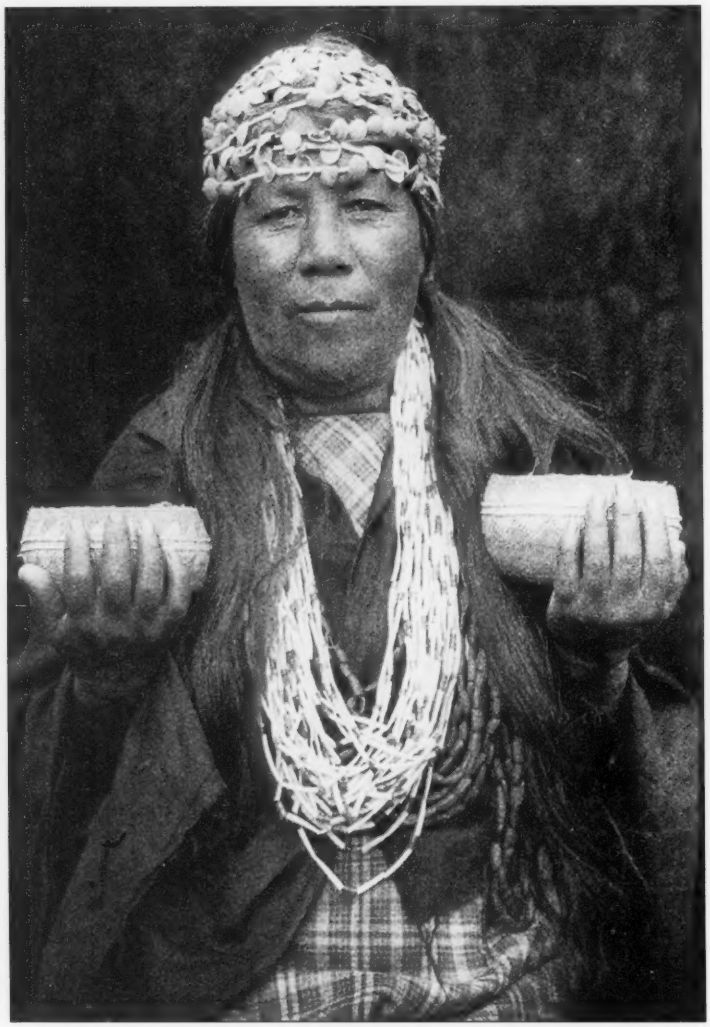
Guide to Women's History Resources Published

By ROBIN RAUSCH

Research at the world's largest library can be daunting. Exploring a topic as broad and varied as American women's history makes it especially complex. But assemble a team of Library of Congress subject area specialists who work with their collections daily, add the advice and expertise of respected women's studies scholars from around the country, and help is at hand. It comes in the form of *American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States*, a guide designed to steer even the most unseasoned researcher through the mountains of information about women to be found in the Library's unparalleled collections.

"The challenge of women's history is not a simple question of 'add women and stir,'" writes historian Susan Ware in her introduction to the guide. "It means rethinking and rewriting the story." Ms. Ware, who is currently editor of *Notable American Women* at Harvard University's Radcliffe Institute for Advanced Studies, offers a brief survey of the state of women's history that illustrates the new questions emerging from the field and stresses the importance of research and documentation in answering them. She concludes, "Sometimes it is a case of finding totally new sources and documents to tell a story that needs to be told, but far more often it is a matter of revisiting more traditional sources and asking different questions of them. That is where the rich resources of the Library of Congress come in."

With 12 chapters, almost 300 illustrations and five essays designed to show the importance of cross-divisional research, *American Women* exemplifies the multicultural, interdisciplinary approach to American women's history and culture that the Library's collections provide. The chapters are organized by the Library's major reading rooms and were written by Library of Congress subject specialists. They cover the general collections, newspa-



Edward S. Curtis

Ester Hernandez

A female shaman of the Athapaskan Hupa of northwestern California, 1923; this etching, *Libertad*, was created by a member of the Mujeres Muralistas women's artist collective in 1976.

pers and periodicals, legal materials, rare books, manuscripts, prints, photographs, maps, music, recorded sound, moving images, American folklife and foreign-language collections. Each chapter offers suggestions for using the collections and highlights important holdings related to women, including digitized collections available through the online American Memory collections at **www.loc.gov**.

The guide advises to "cast your net widely." This cannot be stressed too forcefully. Serious research on a topic will invariably lead to more than one reading room. Consider, for example, the case of Margaret Sanger, early birth control advocate. Sanger repeatedly found herself at odds with the law of the day. In 1914 she was indicted for sending obscenity through the mail: Three issues of her journal *The Women Rebel* contained articles on sexuality. She was convicted and subsequently imprisoned in 1917 for operating a birth control clinic, yet fearlessly continued her campaign for family planning.

Many books on Sanger are found in the Library's General Collections, but further searching will turn up primary source material in several other places. The Manuscript Division houses Sanger's personal papers. A pamphlet collection she gave to the Library in 1931, which includes her famous tract "The Fight for Birth Control," is located in the Rare Book and Special Collections Division. Many photos of Sanger can be found in the Prints and Photographs Division, and she can even be heard on selected radio broadcasts available in the Recorded Sound Section of the Motion Picture, Broadcasting and Recorded Sound Division.

Less obvious, though equally significant, is the contribution the Law Library can make to such research. Here one can look up and trace the history of the laws that Sanger defied, such as the Comstock Act of 1873, which classified materials "for the prevention of conception"

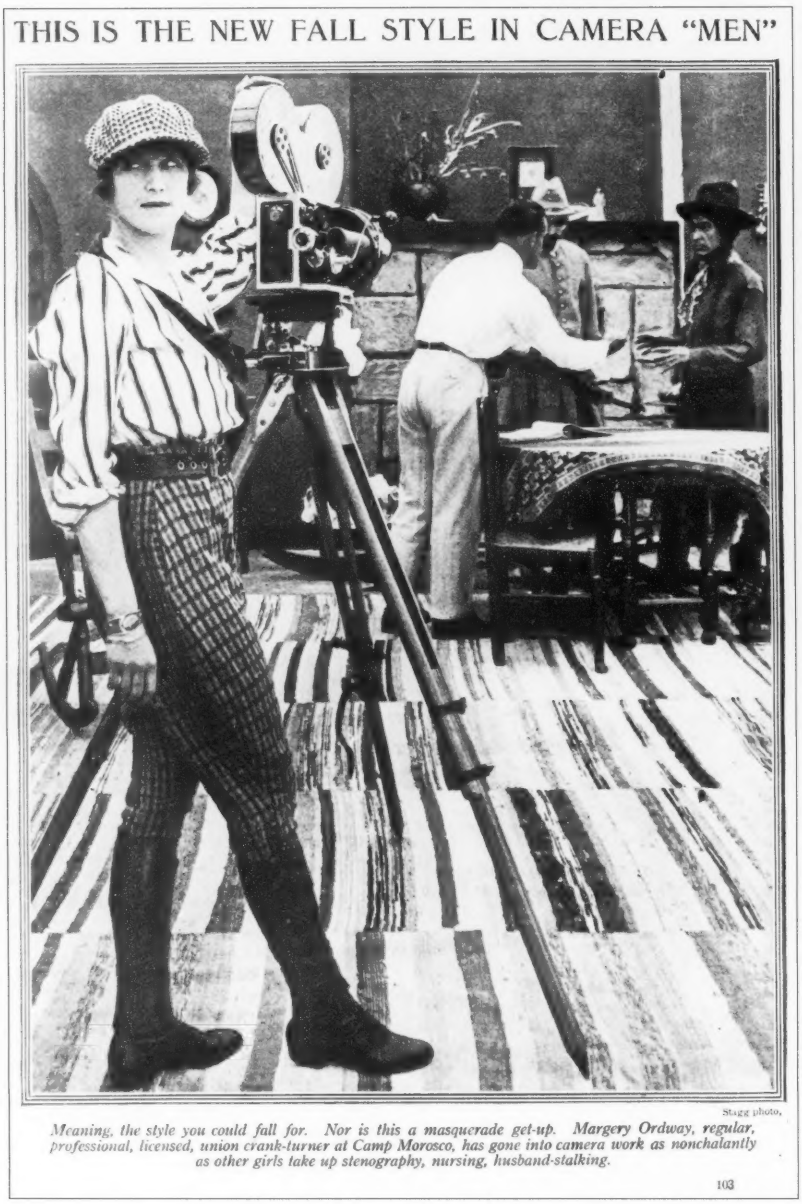
Frances Benjamin Johnston

***Group of Young Women Reading in Library of Normal School, Washington, D.C.*, 1899; "Editor Polly Pigtails at Work," cover of *Polly Pigtails' Magazine for Girls*, 1953. After several name and format changes, the magazine is still published today, as *YM*.**

as obscene and made it illegal to send them through the mail. The court decisions that gradually removed restrictions on birth control are a testament to the influence of Sanger's campaign.

One of the strengths of *American Women* is its exploration of sources not commonly consulted for study. Legal information is one type of material that is underused in research, largely due to its perceived complexity. The guide supplies a discussion of legal research methodology that helps demystify law for the novice and demonstrates how investigating court decisions can reveal views and attitudes about women. Along the way researchers learn about treasures like the American State Trials Collection, a published record of state trials dating back to Colonial times. Among its trial transcripts and judicial opinions are cases on adultery, murder, libel and rape—cases that provide a remarkable record of how women fared in the legal system before there were female attorneys or women jurors.

Other unlikely resources abound. In the Music Division, popular American sheet music portrays women in song lyrics and cover art. Images of women in advertising are among the holdings of the Prints and Photographs Division. Newsreel film footage from the Motion Picture, Broadcasting and Recorded Sound Division chronicle women news makers. Nineteenth century dime novels, an early form of


THIS IS THE NEW FALL STYLE IN CAMERA "MEN"
Stagg photo.
Meaning, the style you could fall for. Nor is this a masquerade get-up. Margery Ordway, regular, professional, licensed, union crank-turner at Camp Morosco, has gone into camera work as nonchalantly as other girls take up stenography, nursing, husband-stalking.
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***This Is the New Fall Style in Camera "Men," Photoplay* magazine, October 1916**

pulp fiction, bear such intriguing titles as *Female Sharpers of New York, Their Haunts and Habits, Their Wiles and Their Victims* and can be consulted in the Rare Book and Special Collections Division. Maps from the Geography and Map Division identify property and businesses that women owned and verify such curious facts as the existence of 109 brothels in the immediate vicinity of the White House in 1890s Washington. Even the adventures of superhero icon Wonder Woman are documented in the largest comic book collection in the United States, found in the Serial and Government Publications Division. There is virtually no type of material collected by the Library that does not make a contribution to the telling of women's stories.

By "casting the net widely," one is sure to encounter surprises along the way. In the Moving Image Section of the Motion Picture, Broadcasting and Recorded Sound Division, one can view the 1919 version of "Deliverance," a narrative film starring Helen Keller that dramatizes her life. In the Recorded Sound Section, Keller's voice is preserved on an unpublished recording from 1952, in which she addresses Library of Congress employees about the talking books for the blind program. Recorded sound and moving image are relatively new media, but holdings in both collections date back further than one might think. The suffrage movement is unexpectedly well documented on film before women won the vote in 1920.

The General Collections also hold unexpected treasures. In addition to standard biographical sources and women's writings, there are etiquette books, game and hobby books, sex manuals, cookbooks, college catalogs and school primers. All carry different kinds of useful information. Nineteenth century cookbooks are full of facts on medicines and nursing, laundry methods, house maintenance and etiquette. College catalogs dating back to the 19th century provide fascinating facts about women's education.

The collections of the Manuscript Division are unprecedented for their holdings related to women. Numbered among them are the personal papers of prominent women such as anthropologist Margaret Mead, Civil War nurse Clara Barton and suffragette Elizabeth Cady Stanton, whose manuscripts include a draft of her controversial *The Woman's Bible*. A critical attack on church authority, it nearly splintered the suffrage movement when it was published in 1895. The archival records of organizations such as the League of Women Voters and the National Association for the Advancement of Colored People also prove invaluable for the documents they contain by and about women and women's issues. The more than 900 collections of members of Congress contain much information about women's lives. Many of these incorporate correspondence and other personal papers of congressional wives, such as Eugenia

Beverly J. Robinson

Fannie Lee Teals with her red, white and blue American Revolution Bicentennial quilt, 1977

Levy Phillips, wife of 19th century congressional representative Philip Phillips from South Carolina. She was arrested and imprisoned in Washington, D.C., as a Confederate spy during the Civil War. Later paroled, she returned to the South and worked with sick Confederate soldiers in Georgia.

Women are especially important as collectors of ethnographic materials. Many of the collections in the Archive of Folk Culture at the American Folklife Center were wholly or in part created by women. Novelist Zora Neale Hurston worked for the Federal Writers' Project in Florida, serving as an important contact in the African American community there. *Florida Folklife from the WPA Collections, 1937-1942*, features folk songs and folk tales from a variety of cultural communities throughout Florida. Hurston performed during several recording sessions and can be heard singing folk songs including "Mama Don't Want No Peas, No Rice." This song, she explains, "is about a woman that wanted to stay drunk all the time, and her husband is really complaining about it."

The key to unlocking all this information is knowing how and where to find it; *American Women* is invaluable in this regard. It makes sense of the Library's seemingly idiosyncratic organization, explaining where to go to find a specific piece of information and what else might be found of interest once there. The Farsi-language monthly *Rah-e-Zendegi*, for example, is found among the Library's area studies collections. It can be requested in the African and Middle Eastern Reading Room, one of four area studies reading rooms that serve foreign-language publications. Published in Los Angeles, home of the largest Iranian population outside of Iran, it is one example of the foreign-language newspapers and periodicals published in the United States that represent the women of immigrant and ethnic populations in America.

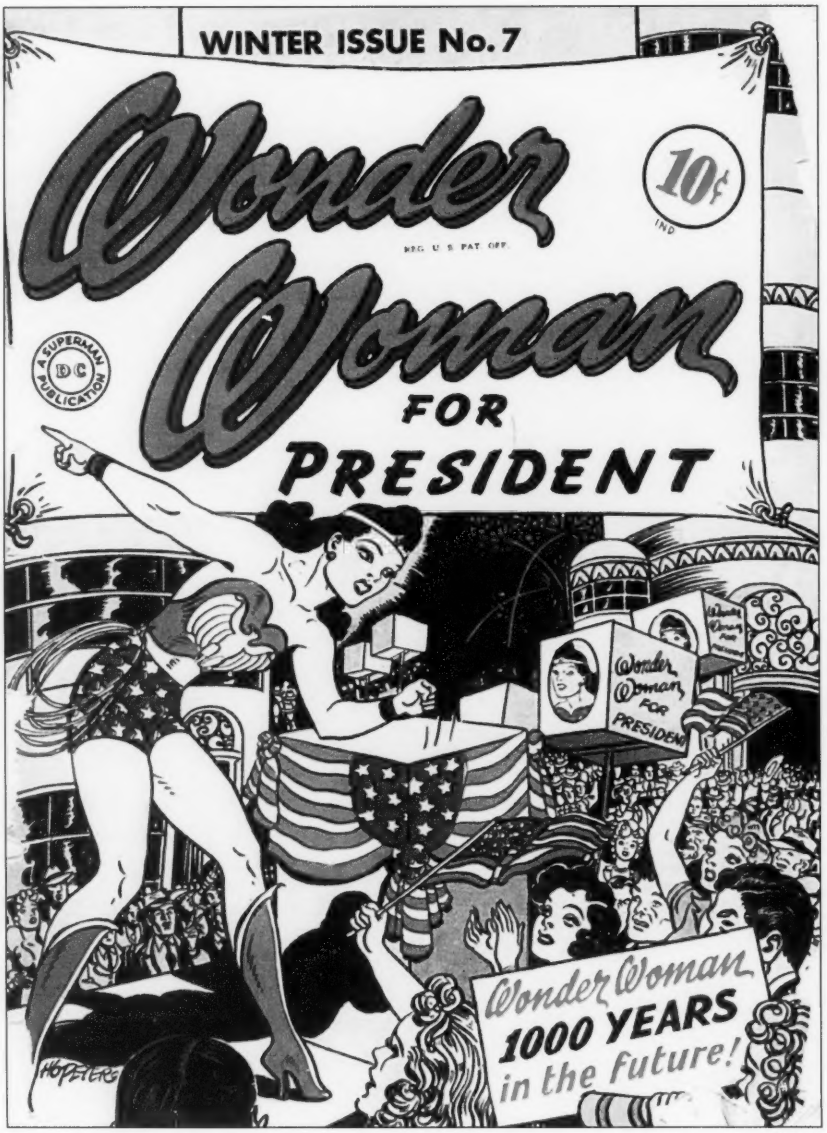
Readers will also discover that there is considerable overlap in the types of material located in the various custodial divisions. Reading rooms appear to be organized by format or subject, and in many cases that assumption works. The personal papers of African American educator and religious leader Nannie Helen Burroughs may be found in the Manuscript Division. Images of the Washington, D.C., school for African American girls that she founded in 1909 are in the Prints and Photographs Division. There are, however, collections that contain photographs in the Manuscript Division, and in the American Folklife Center and the Music Division

too. The Alexandra Danilova Collection, located in the Music Division, is particularly noteworthy for the more than 2,000 photographs it contains of the famous ballerina.

Recorded sound resources also cross divisional lines, but not in the way one might think. The Music Division, paradoxically, is not the place to go to listen to music performed or composed by women. Audio resources are usually handled through the Recorded Sound Reference Center. But the audio researcher should not overlook the American Folklife Center. It has an extraordinary collection of recorded ex-slave narratives among its many audio holdings. One can hear the actual voices of former slaves, many of them women, recounting their stories.

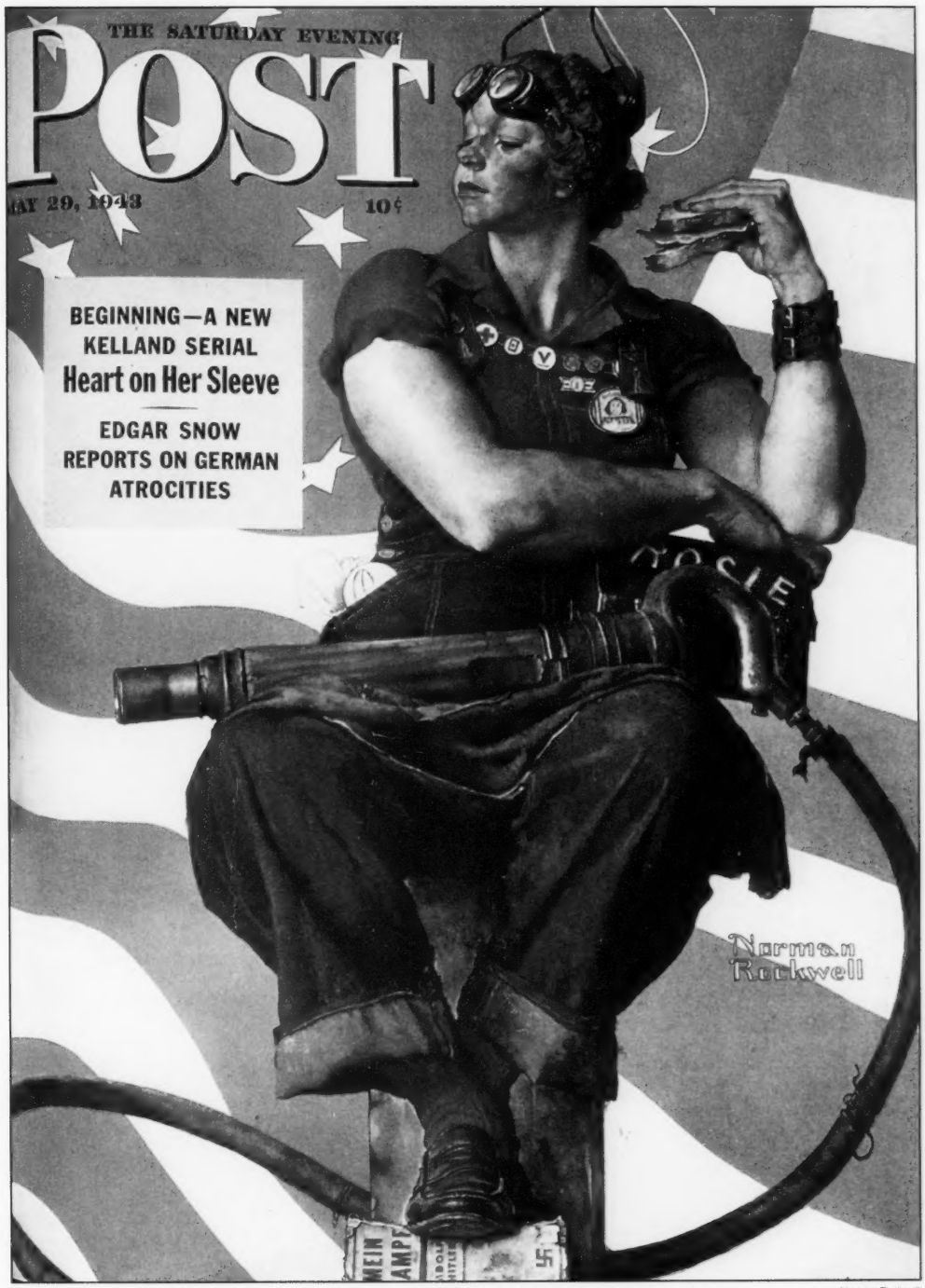
As one reads through the various chapters of *American Women*, it becomes evident that certain collections are well represented in the online catalogs and finding aids, while others are not. Many of the Library's more than 120 million items have no bibliographic record online. Special-format collections in particular often rely on in-house finding aids and indexes, and several reading rooms still depend on local card catalogs. This information is crucial in an age when so many believe that everything can be found online. Each chapter of *American Women* also discusses relevant subject headings, recommends reference sources and provides selected bibliographies and search tips. "Pathfinders" demonstrate how to find certain kinds of sources. The guide focuses on Library of Congress collections, but readers will come away with new ideas and methodologies that can be applied to research in general.

Aside from its value as a research guide, *American Women* is fun to read. The text is peppered with stories of amazing American women in different professions, like



H.G. Peters

radio broadcaster Chris Noel, whose program during the Vietnam war, "A Date with Chris," was so successful at boosting morale that the North Vietnamese offered a reward for her assassination. María Gertrudis Barceló, known as La Tules, owned and ran gambling casinos in New Mexico that made her the richest woman in Santa Fe during the 1840s. She achieved such legendary fame that nearly a century later, she was mentioned in the Federal Writers' Project interviews. Journalist Nellie Bly attained international fame with her round-the-world journey in 1889-90, for the *New York World*. The paper dubbed her a "veritable Phineas Fogg" as she brought to life Jules Verne's *Around the World in Eighty Days*. Attorney Belva Lockwood became the first woman admitted to the U.S. Supreme Court bar in 1879. Photojournalist Frances Benjamin Johnston landed an interview with Adm. George Dewey, the "Hero of Manila Bay," after his naval victory in the Philippines in 1899. She was invited on board his battleship after producing a letter of reference from Assistant Secretary of the Navy Theodore Roosevelt. The success of composer Amy Beach's *Gaelic Symphony* in 1896 caused one male composer to refer to her as "one of the boys." Map makers



Norman Rockwell

Two famous female patriotic icons from 1943: Wonder Woman (opposite), from an issue of her comic book, courtesy of DC Comics; Norman Rockwell's *Rosie*, one of many versions of the famous World War II factory worker Rosie the Riveter, from the cover of *The Saturday Evening Post*.

Susan Dwyer-Shick

Instructor Sister Mary Abdi with students Rohymah Toulas and Lanya Abdul-jabbar in Islamic School, Seattle, Wash., 1982; dressmaker Elsa Mantilla and beauty pageant contestants, Woodridge, N.J., 1994

Martha Cooper

and geographers, composers and performers, broadcasters and recording artists, filmmakers and actors—women appear in all these roles and more within the 400-plus pages of *American Women*.

Five essays, also by area specialists, are interspersed between the chapters and serve to demonstrate the necessity and value of cross-divisional research. "Marching for the Vote: Remembering the Woman Suffrage Parade of 1913" and "The Long Road to Equality: What Women Won from the ERA Ratification Effort" address issues of political activism and inevitable reaction. The tension between realistic, and allegorical and stereotypical representations of women are examined in "'With Peace and Freedom Blest!' Woman as Symbol in America, 1590-1800." "Women on the Move: Overland Journeys to California," documents some of the realities of pioneer women's experiences. And "The House That Marian Built: The MacDowell Colony of Peterborough, New Hampshire" provides a portrait of a tenacious individualist, demonstrating the rich potential of the Library's collections for biographers.

A guide of such comprehensive coverage and attention to detail would not have been possible without the expertise and dedication of the subject area specialists who contributed to it. The Library of Congress staff members who wrote *American Women* are: Sheridan Harvey, Humanities and Social Sciences Division; Georgia Metos Higley, Serial and Government Publications Division; Pamela Barnes Craig, Law Library of Congress; Rosemary Fry Plakas, Rare Book and Special Collections Division; Jacqueline Coleburn, Special Materials Cataloging Division; Janice E. Ruth, Manuscript Division; Barbara Orbach Natanson, Prints and Photographs Division; Patricia Molen van Ee, Geography and Map Division; this writer, who is in the Music Division; Nancy J. Seeger, Recorded Sound Section of the Motion Picture, Broadcasting, and Recorded Sound Division; Rosemary Hanes with Brian Taves, Moving Image Section of the Motion Picture, Broadcasting and Recorded Sound Division; James Hardin, American Folklife Center; Peggy K. Pearlstein and Barbara A. Tenenbaum, Area Studies Collections; Leslie W. Gladstone, Congressional Research Service; and Sara Day, Publishing Office. Publishing Office Editors Sara Day and Evelyn Sinclair were joined by three of these specialists in editing the guide: Sheridan Harvey, women's studies specialist in the Main Reading Room; Janice E. Ruth, specialist in women's history in the Manuscript Division; and Barbara Orbach Natanson, reference specialist in the Prints and Photographs Division.

Toni Frissell

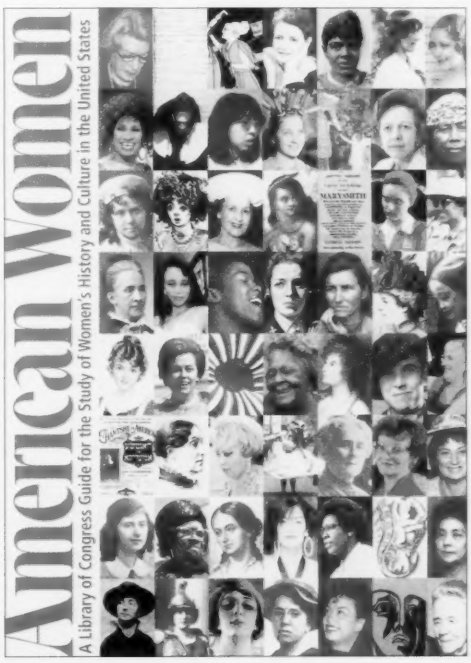
Nuns clamming on Long Island, September 1957, a departure for this photographer, known primarily for her fashion work.

During the almost four years that *American Women* was in production, the Library of Congress team was advised by an outside committee of six women's history scholars led by historian and writer Susan Ware of the Radcliffe Institute for Advanced Studies at Harvard University. Each of Ms. Ware's fellow scholars contributed in unique ways to shaping and polishing the guide. They are: Eileen Boris, Hull Professor of Women's Studies at the University of California at Santa Barbara; Joanne M. Braxton, Frances L. and Edwin L. Cummings Professsor of American Studies and English at the College of William and Mary; Carol F. Karlsen, associate professor of history at the University of Michigan; Alice Kessler-Harris, Hoxie Professor of American History at Columbia University; and Vicki L. Ruiz, professor of history and Chicano-Latino studies at the University of California at Irvine.

The vast holdings of the Library of Congress illuminate the lives of women in countless ways. The collections discussed here represent only a small portion of what is available. *American Women* is the tool that will lead researchers to many others. There is much still to discover, and numerous stories yet to be told. ◆

Ms. Rausch, a specialist in the Music Division, is a Leadership Development Program intern in the Public Affairs Office.

American Women: A Library of Congress Guide for the Study of Women's History and Culture in the United States—a 456-page softcover book with 298 illustrations, many in color—is available for $35 at major bookstores, through the University Press of New England and from the Library of Congress Sales Shops by calling (202) 707-0204.



BOOKS GIVE US WINGS

THE CENTER FOR THE BOOK
LIBRARY OF CONGRESS

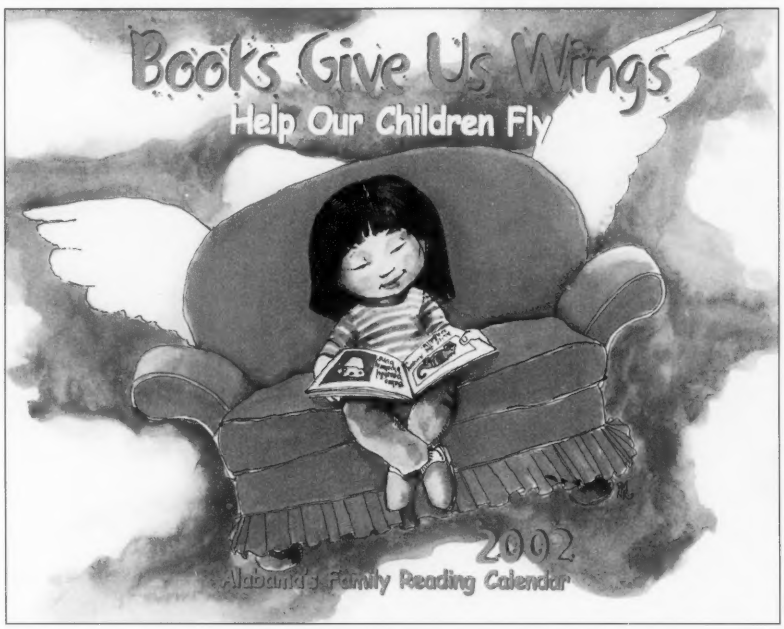
News from the Center for the Book

State Center Update

The mission of the national Center for the Book is to stimulate public interest in books, reading and libraries. To reach the state and local level, the national center thus far has authorized affiliated centers in 44 states and the District of Columbia. In 1984 it approved Florida as the first state center. In late 2001, it approved the most recent—Hawaii and New Jersey. Most of the affiliated centers are located either in state libraries or large public library systems, but seven (Alabama, Arizona, California, Idaho, Massachusetts, New Jersey, Pennsylvania) are hosted by universities and five (Maine, Minnesota, Montana, Nevada, Tennessee) are hosted by state humanities councils. Affiliations are for three-year periods, and each center needs to apply for renewal every three years. Its application outlines past accomplishments and future programming and funding plans. Each state center must provide its own financial and in-kind support.

State Center Renewals

In December 2001, the national Center for the Book approved renewal applications from all nine state centers eligible for renewal, extending their respective affiliations through the end of 2004. The renewed state center affiliates and their founding dates are: Kentucky (1992), Michigan (1986), Montana (1990), North Carolina (1992), Oklahoma (1986), Oregon (1986), Utah (1999), Washington (1989) and Wyoming (1995). For further information about the national program and the activities of each affiliate, visit the Center for the Book's Web site at **www.loc.gov/cfbook**.



Michigan Promotes Its Authors and Illustrators

The Michigan Center for the Book, located at the Michigan State Library, continued its sponsorship of the multivolume *Voices of Michigan*, an anthology of poetry, fiction and nonfiction that showcases Michigan's new authors. The third volume was published in 2001.

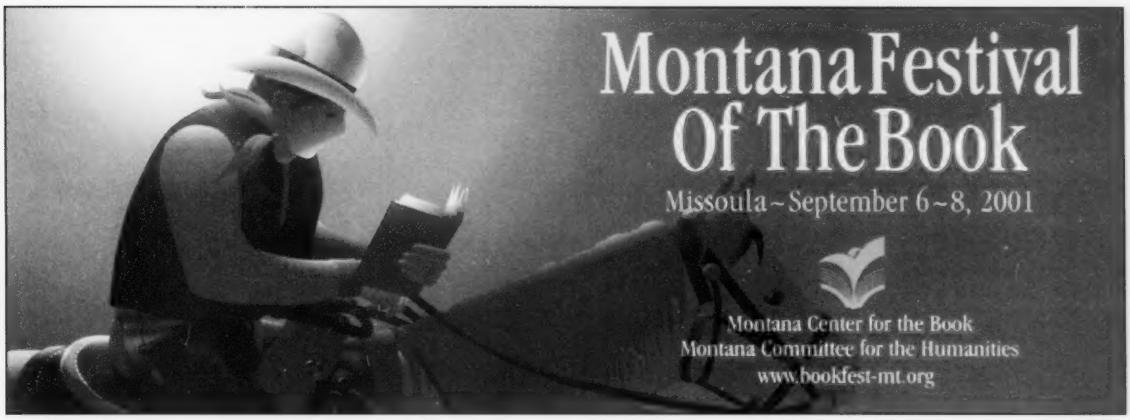
The center began collaborating with the Michigan Association of Media in Education to produce online a searchable database, *Michigan Authors & Illustrators*. In 2002 it is planning a Literary Landmark event honoring John Donaldson Voelker (1903-1991), a Michigan Supreme Court justice who under the pen name Robert Traver wrote the best-selling *Anatomy of a Murder* (1958) and many other works. On Nov. 1, the center will be one of the sponsors of the Michigan Author Award ceremony at the annual meeting of the Michigan Library Association.

Michigan Center for the Book

Alabama Gets Started

The new (2001) Alabama Center for the Book, hosted by the Center for the Arts & Humanities at Auburn University, helped host one of the national Center for the Book's Viburnum family literacy training workshops, which was held in Montgomery on Aug. 22-24, 2001. It also is one of several state organizational sponsors of *Books Give Us Wings—Help Our Children Fly*, Alabama's family reading calendar for 2002 (above), a project developed with Alabama first lady Lori Allen Siegelman.

ALABAMA CENTER FOR THE B•O•O•K



Montana Launches Book Festival

In 1998 the Montana Center for the Book moved from the Montana State Library in Helena to the Montana Committee for the Humanities in Missoula. One of the new projects, beginning in 2000, was the first Montana Festival of the Book, cosponsored by the center and the Humanities Committee. The second festival, held on Sept. 6-8 in Missoula, featured more than 100 writers in more than 60 sessions, with a cumulative attendance of 5,300.

Other successful cooperative Montana Center for the Book projects include the development and printing of Montana's Millennial Literary Map (2000); participation in the national center's Letters About Literature project; promotion and involvement in the humanities-based Prime Time Reading program, supported by the National Endowment for the Humanities; and sponsorship of "Let's Talk About It" reading and discussion programs in four Montana communities, with funding from NEH and the American Library Association.

Montana Center for the Book

NORTH CAROLINA CENTER FOR THE BOOK

North Carolina Launches "NC Reads NC"

To celebrate the 10th anniversary of the North Carolina Center for the Book in 2002, the center has embarked on "NC Reads NC," a statewide poetry promotion project honoring North Carolina's poets and their art. State Poet Laureate Fred Chappell inaugurated the program with a reading and signing on Oct. 5 at the North Carolina Biennial Conference, held in Winston-Salem.

Because the North Carolina State Library is its host, the North Carolina center is involved in several reading promotion, humanities and exhibition projects supported by the state library and funded by the American Library Association, the National Endowment for the Humanities, the North Carolina Humanities Council and other organizations. It also participates in national Center for the Book projects such as Letters About Literature, River of Words and the Mother Goose Asks "Why?" project organized by the Vermont Center for the Book.

Wyoming Reaches Across the State

Located at the Wyoming State Library in Cheyenne since its creation in 1995, the Wyoming Center for the Book promotes books and reading through several diverse projects. Its newsletter, *Sage Readers*, is distributed throughout the state twice a year to individuals, bookstores and libraries. Its annual Wyoming Authors Bookmark, also distributed widely, lists a sampling of books by new authors. It maintains an online Wyoming Authors Database. On Oct. 27, 2001, it cosponsored the first Wyoming Bookfest, which featured the poets laureate from Wyoming, Utah, Colorado and Nebraska. Like North Carolina, it participates in the Letters About Literature, River of Words and Mother Goose Asks "Why?" projects. ◆

WYOMING Center for the Book

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